GRIND:

The Graphics

and Culture of

Skateboarding

• Huntington Beach Art Center •

Gallery 3

September 16 - October 15, 1995

GRIND: THE GRAPHICS AND CULTURE OF SKATEBOARDING

co-organized with
Ed Templeton

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Todd Francis
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Chris Pastras
Cleon Petersen
Chris Senn
Ed Templeton
Bernie Tostenson
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Grind: The Graphics and Culture of Skateboarding

Tyler Stallings
exhibition co-organizer and
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Grind presents a historical perspective of skateboard graphics: how they have changed from simple logos for skateboard companies into a vast array of highly personal graphics. Present day graphics range from the abstract to the representational. The images range from the depiction of personal universes to stealing logos from other companies. Many present disturbing, aggressive imagery, often with biting social commentary.

This development is do in part to the breakdown of the large skateboard companies in the 80s into smaller companies in the 90s. The small business approach and the inherent commercialism of skateboarding has allowed its producers and consumers to exist in personal and idiosyncratic worlds of their own making. Generally, it is a world in which skateboarders appear to exist on the margins of society, while simultaneously trying to make the mainstream world acknowledge them on their own terms.

Included in the exhibition are artists ranging from veterans in the field such as Bernie Tostenson, creator of the Sims Winged Logo, to newer faces such as Mike Hill's Alien Workshop. The graphics presented here reflect skateboarding's ever-changing culture with influences ranging from the do-it-yourselfness of punk politics to the more recent rap, hip-hop, and rave. Also presented are the stages of design beginning with the sketch to the blueline to the color composite and finally to the application of the image on the skateboard.

Videos in *Grind* present the tricks or the sport of skateboarding. Street skateboarders turn a city into a huge playground using elements. such as handrails and curbs, for their own purposes. The videos also document their encounters with pedestrians, police, and private property owners, pointing to the skateboarder's intimate relationship with the urban setting, and raising issues about the uses of private and public property.

Writing which appears in the catalogue and throughout the exhibition discuss many issues. Usually, skateboard imagery means to communicate an I-Don't-Care attitude yet, ironically, there is much hard labor, by designers and screenprinters, behind the creation and production of these images. Also discussed are the changing styles of skateboarding which was first associated with surfing and has now come into its own, to the point of influencing other alternative cultures. Anecdotes from skateboarders posted throughout *Grind* trace the origins of certain designs, and discuss people's reactions to them. For example, some designs include stolen logos from other companies, such as Burger King, in order to purposefully test their tolerance for the sake of it, but to also pose the questions which ask, What constitutes private or public property, and what does it mean to blur the lines between authorship? The reaction, in this case, is usually in the form of Cease and Desist Letters requesting that production stop. However, by the time the letters are received the boards are sold out.

Changes in style also include an expanded participation moving from a largely suburban activity to an urban activity, which has sometimes meant, depending on the place, a more multiethnic grouping. The issue of participation and accessibility is also discussed by looking at the huge absence of professional, women skateboarders.

Huntington Beach's nickname is "Surf City, U.S.A."; a name supported by the presence of a surfing museum and a Surfers' Walk of Fame. However as Ed Templeton, exhibition co-organizer suggests, Huntington Beach could also be nicknamed "Skate City, U.S.A."

The City of Huntington Beach was one of the first cities in southern California to build publicly funded skateparks. Also Huntington Beach and surrounding cities in Orange County contain numerous companies that produce skateboards, clothing, videos and magazines for skateboarders. The scale and range of skateboarding culture can be viewed daily from the art center which is located on Main Street, a major artery of travel for skateboarders in the city.

Skateboarding has become less a sport and more a way of life for many people. As an activity and as a sport, skateboarding combined with its graphics project a lifestyle which is supposed to appear ever-changing, independent, and full of freedom, and brings together a very particular melding between art and life.

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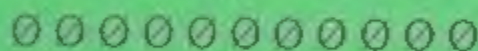
Mark McKee graphic

A Short Word About My History of Skating in Huntington Beach

Ed Templeton
exhibition co-organizer

Skateboarding began for me in 1984-85 when my grandfather bought my brother a toy skateboard for Christmas. It came in a box, it was blue, and was called a Variflex. My brother didn't take to the gift so I rode it up and down the sidewalk in front of my house at 215 Joliet Street in Huntington Beach, right off Alabama Street. Randy Lewis, a famous surfboard shaper, lived next door. I would try to show off what I thought were "surf moves" to him when he sat on his porch.

I would surf all day long on my tiny skateboard up and down the sidewalk and in circles in the condo's parking lot on the corner. Soon enough there were other skaters sprouting up in the area, or more likely I was just discovering them. About five or six of us began skating together everyday. We would skate to the high school after we got out of Dwyer Middle School and skate until dark. I always skated through homework time so my grades went down. But my skating got better.

Huntington Beach High School became a hotspot for skaters from all around Orange County, and the adjacent Pay-n-Play park, with its smooth basketball courts, became the most important ingredient in the "Friday Night Sessions." These sessions were haphazardly organized by locals who would bring assorted ramps and obstacles and set them up on the courts. A good night would bring up to 500 skaters from all over California. Skateboarding progressed in Huntington Beach faster than most other places because of these sessions.

One of my closest friends at the time, Jason Lee, had just gotten sponsorship from a big company and was going to turn pro. I learned from and competed with Jason. We were both very ambitious and although we skated together every day there was quite a rivalry. Jason went on to become one of today's most respected skaters, and is currently working as an actor starring in the upcoming movie, *Mallrats*. Anyway, I was very jealous because I also wanted to turn pro, but I was forced to finish school since I was only 16 years old; Jason was 18. This made me try harder and just before graduation I dropped out of school to turn pro.

Since we were sponsored we would go to various contests around the southwest: mainly Arizona, Nevada, and northern California. Around this time, I got into drawing and music a little bit, and started buying art books and seeing concerts. My art history lessons came from art books at Rizzoli bookstore in the South Coast Plaza shopping mall.

I was riding for New Deal skateboards and was asked to go to Europe. New Deal was started by Paul Schmitt who had a company called Schmitt Stix, which was affiliated with Vision skateboards, and was run out of Huntington Beach. He broke away from Vision to start New Deal, and gave the skaters (including me) a chance to be involved with the company. I used my time in Europe to its fullest: visiting art museums, while winning every skating contest.

Upon my return, I was an instant success. No rookie had never before won three contests in a row! It was all a whirlwind. Paul Schmitt, the owner of New Deal, had me picked up from the airport in a limousine.

I had also been skating with Mike Vallely alot and in 1990 he invited me to go on a U.S. tour with him. I was off!

Vallely introduced me to some new ideas and the tour showed me the United States in close-up. These experiences affected me deeply. Vallely was already a respected pro known for his strange personality and strong views on vegetarianism and humanity. He was one of the first skaters to be open about his views outside of skateboarding, and about showing his poetry and art.

After a while, I got into doing my own graphics and they were not very good, but were different, and carried a certain appeal I suppose. Nonetheless, I was talked into quitting New Deal to start a new company with Mike Vallely, which we called TV. It was good for a while but our money situation was no good and we tried to change backers. It changed into Television Skateboards, and was not much better. Tension was mounting and our friendship was being strained; ultimately we split. I started another company, Toy Machine, and have been doing well with it ever since.

I started painting during the TV/Television years. I have been painting steadily and have learned how to use various computer graphics programs. In the past I tried keeping separate my paintings and graphics, but it is increasingly becoming one thing. Presently, I am occupied with three things: Skating, Painting, and Directing Toy Machine. I am married and have two cats, and I can't think of anything else to write so I will go now. Thank you.

Ed Templeton was born and raised in Huntington Beach. He began skateboarding as a young teen, and in a short time became a professional (now 23 years old). He is currently ranked 2nd after participating in the World Skateboard Championships held in Münster, Germany, July 17th, 1995.

Which One Doesn't Belong With The Others?
Mike Mills

Which One Doesn't Belong With The Others?

The Style and Graphics of
Skateboarding
Mike Mills

United Parcel Service logo, designed by Paul Rand, 1961

Skateboard graphic, "Accidental Gun Death," illustrated by Marc McKee, 1993

Looking at the style of skateboarders requires looking at how subcultures and mass culture — the "high" and the "low," the official and vernacular — are related to each other. The way you might categorize the objects above depends not so much on their internal qualities as on your frame of reference. Depending on your perspective, the logo, skateboard, hat, and doll can be alternatively high or low, conventional or subversive. If you are involved with graphics, you probably know that Paul Rand, a "famous" designer, created the UPS logo, and you would be likely to read it as a symbol of "high" design. Its geometrized rendering of a package epitomizes the rationalized visual language of modernism. If you are a skateboarder, you might see this same logo as just another anonymous, conventional, "low" design. Yet the redrawn emblem on the hat will probably be recognizable to those same skaters as one of the many logos stolen and recreated by designers involved with skateboarding, hip-hop music, and graffiti art. As the graffiti on subways and other public places subverts the unquestioned presence of advertisements and corporate identities, the authority of the UPS logo is humorously undermined on the hat. The "modernist" drawing of the package is now made to represent the graffiti artist's spray can and the names of Gerb, Futura, and Stash, "famous" graffiti artists and founders of the clothing company GFS Not From Concentrate.

One ... Troll ... skate ... Death. The manufacture ... ... but a skater ... ... packagings of Bart and mass culture. ... year's largest selling toy, the Troll doll manufacturer the significance of skateboarding when ... uses a skateboard to help make the Troll more hip and salable. Like the skateboard riding Bart Simpson and the Teenage Mutant Ninja Turtles, the Troll contextualizes the rebelliousness of skateboarders by making them cute, palatable, and profitable.

The categories of form and class ... structure and convention do not describe the "essential" qualities of objects. Our ... cultural trainings learned in schools, on the street, through popular culture and ... skateboard option us to have different perspectives which create different ... A ... response to ... skateboard ... styles and ... skater ... a body of ... and graphics ... skaters to make their own place within our popular culture.

The Changing Role of Style: The Street, 1960s – 1970s

Skating evolved from the streets in the sixties to the skateparks in the seventies and eighties back again to the streets in the nineties. It has changed from being a primarily white male suburban activity to including multiracial urban skaters. The function and look of skate graphics and fashions have changed correspondingly.

It is important to recognize that these graphics are more complicated for the skaters who are immersed in the subculture. A skater's understanding of these could be sharper... the prices categories of punk or "rap" street or skatepark oriented graphics. While we can describe some of the main trends within the subculture, each skate creates a personalized role almost into the graphics fashions and styles of skateboarding.

Our study begins in the sixties when skateboarding was primarily a substitute for surfing. Roller skating wheels and homemade wood boards were made to slalom down hills, ride waves like concrete banks, and to carve in empty swimming pools. Most skaters were also surfers. Their long hair, bare feet, jeans, and Pendleton shirts reflected the surfing. Even then skating had a distinct counter cultural edge. Those who skated may have shared the long haired look of surfers but they had a more aggressive urban outlook that broke from any connection to hippie culture.

As skating gained recognition it developed in different ways. Entrepreneurs and established companies like Hang Ten attempted to make it acceptable and profitable, packaging the danger of skating like an action sport complete with futuristic graphics and uniform wearing exhibition teams such as... Skating was becoming an outsiders' activity for kids who did not conform to the popular values of youth culture.

Some of the most influential skaters from the... like Tony Alva, Jay Adams and Stacy Peralta came from the venice Santa Monica Los Angeles area nicknamed "Dogtown" located in an area that is a mecca for gangs. The team name... where... gang wars over territory and respect. Tony Alva recalled that "if someone put our area down we stood up for it. Whether it meant fighting, talk..." the guys were pretty loyal to the home turf and one influence was a term for a graffiti a Dogtown emblem was hand drawn on boards boards later becoming the logo for the company Dogtown Skates. Dogtown graphics used the crucifixes and both a type of letter forms of the LA and gang graffiti that area and similarly kept to a standard design with different interpretations. The gang imagery made sense since Dogtowners skated "locals only" spots and had tight knit competitive sessions at famous banks and empty backyard pools with boards from other parts of Los Angeles. Many of these skaters shared the same social background as their gang member peers. Others came from different neighborhoods and economic brackets but still identified with and appropriated the imagery of gangs. This reveals skate culture's long time identification with "radical" or...
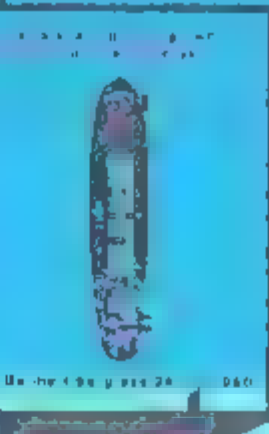
stream but tough and aggressive. Skating was becoming an activity for people who didn't want or couldn't fit into mainstream roles. The graphics and style functioned as a way for skateboarders to tell the status quo they were different and to tell other skaters they were the same.
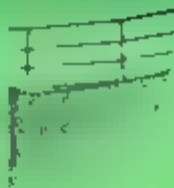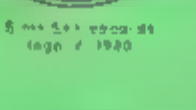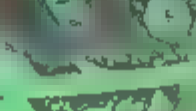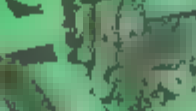
The Skatepark, 1970s – 1980s

Concrete parks with banks, snake runs, and pools with vertical walls were built in the late seventies during one of several skating fads. The controlled skatepark environ made it easier for younger, more mainstream kids from [...] the influx of new skaters came increasingly complicated codes of personal style. A skateboarder's choice of graphics and clothing and his fluency in skateboard [...] used by others to judge "authenticity." The board you rode and the graphics you identified with quickly told other skaters if you were hardcore, a poser, or a "park geek."

The central role of graphics in the subculture encouraged companies to create "signature" styles. Powell Peralta's "Bones Brigade," for instance, used a family of skeletons, dragons, and dagger illustrations to construct an alternative brigade-like world unto itself. Many of the Powell Peralta illustrations were created by the skateboarders who rode on the company team. This set a precedent for skater-created graphics and gave Powell Peralta's boards an aura of non-corporate realness. A main competitor of the time, Sims skateboards had a more futuristic look and used bold sans serif type, geometric shapes, and heavy rules similar to trend-setting graphic design of the late seventies and early eighties. While the more "professional" designs of Sims [...] often criticized for appealing to mainstream tastes.

Magazines like Skateboarder and later Thrasher became sources [...] to absorb the unspoken rules which determined "cool" choices in graphics, music and personal style. Some skaters criticized claiming these publications [...] associations were only interested [...] emizing the style for a larger audience.

By the early eighties, punk rock became the soundtrack to skateboarding. Bands like the Sex Pistols and more contemporary bands like the Circle Jerks and Black Flag offered a critique of mass culture and social norms that appealed to the outsider status of skaters. The danger of

skating was related to punk's aggression. Punk-looking board graphics and personal style helped skaters to encode the risks and skills of skating as a physical expression of punk values.

Skateboard style became more intentionally connected [...] punk visual language and their professional skaters such as Duane Peters carrying on the hardcore Dogtown heritage. Punk's cynical view of acceptable thinking and disrespect for [...] were shared by skaters who were generally unwilling to be respectable or winning. This was reflected in graphics which shunned typical ideas of attractiveness. Through their clothing graphics and [...] both displayed and reacted to their [...] by emphasizing their [...]

Skaters expanded their subculture by creating graphics, small skatezines, and forming punk bands whose content and imagery referred to skating. The subculture [...] with rebellion from conformist [...] you could get radical, surpass limitations and break expectations by dangerous skilled skating as well as by making challenging art or music.

BLACK FLAG

Skat... ended as a 'bit in the es... closed due to high insurance costs, professional contests diminished, and the major magazine *Skateboarder* folded...

ence of the more conceptual... eating and parodying of main stream imagery and produ... as seen in hip hop and rave culture

boards, creating art and graffiti, or making 'zines' is now... activity as skaters make new mark on urban area spots, not unlike the original Dogtown skaters. Both graffiti and street...

...their presence and iden...

skate's some-times called the 'new school,'... influences. They might listen to punk, rap house, techno and heavy metal music. They skate downtown on corporate property and public school yards. Skaters are an oddity to most people who see them, and a nuisance to security guards and police who chase them away or confiscate their boards, since skating (but not roller-blading or bicycling) is prohibited on many city streets...

rations of the past have been replaced by dozens of small skater-owned companies. Many of these companies also produce hats, shirts, pants, and videos of their team skaters.

Skating has become... ant for other alternative cultures, as seen in a recent *Paper* magazine fashion editorial on skaters and the clips...

recent *Pass the Mic* video and the Sonic Youth "100%" video. Skating's crossover to urban kids of color is part of a... rap. rap musicians such as Ice T playing heavy metal in his band Body Count, and the cross-influence between the New York homeboy and California skate-surf fashions seen in the Stussy... line of clothing and smaller companies like GFS, Stoop d and the more rave-oriented Fresh Jive

Since the nineties, skateboard graphics have become increasingly enigmatic. Through design and personal style, skaters enjoy confounding public expectations as well as challenging the norms of their subculture. Part of the cultural subversiveness of skaters is achieved through being purposely incomprehensible to unsympathetic outsiders, and to continually undermine any fixed definitions of themselves.

Adam McNatt's Claudia Schiffer board presents a confusing and sometimes contradictory set of messages. The lushly rendered drawing of the supermodel suggests a kind of teenage idol worship that is not openly approved of in a subculture like skateboarding. Yet the illustration also demonstrates that, like rappers and

What Does This Mean?

punkers, skateboarders can be progressive in musical taste, racial tolerance, and political attitudes, but simultaneously embody mainstream attitudes on such issues as gender relations. While there are accomplished female skaters, the subculture is predominately a place where teenage heterosexual boys talk amongst themselves. They express attitudes and desires that are scorned by their parents, other authority figures, and their more "normal" peers. These attitudes are not always progressive. The thirteen year old that might buy the Claudia Schiffer board may be challenging parental expectations and his peers' ideas of taste, but at the same time is enjoying the reactionary idea that reduces women to images, trophies and decorations for men.

The dreamy quality of the drawing does not [...] the macho punk imagery that has been [...] skate [...] traditionally [...] on [...] [...]

The drawing of Schiffer appears alongside a strip of film, [...] a [...] of exclusivity and cultural [...] consistent with the Chanel [...] She [...] rights. There [...] ribbon wealth usually [...] of [...] [...] skating [...]

The Schiffer board can be [...] to the nude female silhouettes that decorate truck mud flaps, thus associating [...] other [...] sexist and attitudes.

Like the Chanel logo, Claudia Schiffer is a symbol of exclusivity. She is probably quite inaccessible to Adam McNatt, the penniless skateboarder who requested the image for his skateboard. By [...] the [...] he [...] high fashion [...] to be [...] with the [...] of skateboarding

The sexual imagery in skate [...] popular [...] the influence of underground comics. Artists such as R. Crumb, Robert Williams and S. Clay Wilson may disdain [...] political [...] and mainstream political thinking but rest comfortably in stereotypically sexist attitudes towards women.

Illustration by Spain 1998 From Thrashid Comics 15 1988

Most skaters would not [...] skateboard graphics in such a critical, diagrammatic manner. Rather they would enjoy the levels of conflicting connotations, and admire the different meanings which fluctuate in this design without needing to explicitly lay them out and identify them

12

While most skaters _____ and _____ they are involved in a product-oriented activity filled with merchandise and games of connoisseurship.
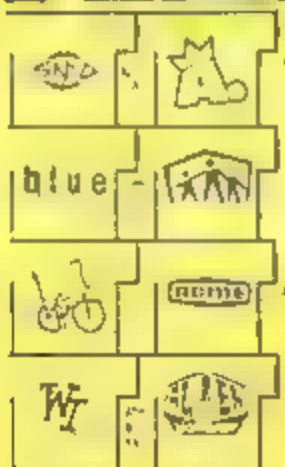
Current eras of _____ had different _____ ships to products. Within the values of punk culture any graphic that was slickly produced could be read as a "sell out" product. Punk's attempt to exist outside conventional values created a quarantine from commercial images and products. When mainstream imagery was used in punk band posters or fanzines, they were usually subjected to a heavy-handed critical reworking. Ironically, the oppositional anti-_____ ity graphics became the most profitable. This anti-product attitude was perhaps easiest for the primarily white, _____ both middle class males who had at least _____ purchasing power and whose ripped up clothing and well-worn boards were signs of their distinction from their frequently shopping peers.
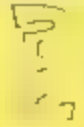
The urban hip-hop influence has brought a new critical materialism to skating. Hip-hop culture's respect for "getting paid" (the ability to purchase) and its complicated encoding of brand names which quickly change from being hip to being obsolete are reflected in the products of newer skate companies. The graphics on skateboards now change every three months as opposed to the one year lifetime of signature models in the eighties. Many boards reveal the increased awareness of design by referring to and making fun of earlier skateboard graphics. While
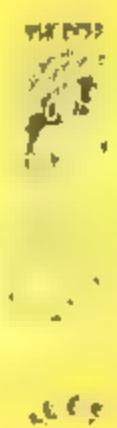
skaters tended to downplay the products they bought, the new school overtly displays brand names and purchases to signify how smart and cool a skater is. In the nineties skaters have a _____ to buy body of skate products including clothing and accessories, which help to extend the part-time activity of skating into a full-time lifestyle. As while suburban punkers play against the established notion that they will have commodities, multiracial urban skaters play against the stereotype that they are expected not to

LOOK

VANS

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The graphics on
these products reveal
how skaters have cre
ated a subculture for
those who feel, or who
have made themselves
"outcast" from social
norms. Skaters enjoy the
freedom and empower-
ment gained by existing
on the margins of mas
popular s recognition and
understanding. Outsiders
the subculture cannot
comprehend what it is
like to fly six feet above
in out or to
jump over thirteen steps
And people not initiated
to the subculture cannot
see how those maneu
vers have been stylisti
cally encoded, like punk
or hip hop dancing, to
express a critically and
an undermining of con
ventional attitudes. The
graphics and styles
invented by skaters have
enabled them to trans
form skating into much
more than a sport. It's a
styles and sophist
cated subculture, a styl
contradiction to our
mediated environment
that enables people to
articulate their difference
from the mainstream

fuck

LOVERLY

Magazines such as
*Skateboarder Thrasher
Skateboarding Slap
Big Brother* and *Rad*
(from England) and the
promotional videos made
by skateboard compa
nies silently teach
you the skills the
text which is become
and function as a cata
logue of products. These
magazines and videos
are the medium through
which the style, this can
guage of skateboarding
is learned and the prod
ucts that express a
skater's cultural exper-
tise are purchased

$36.95

draws

U t i l i s m
Mike Vallely

Utilism (yoot' l-iz em) N **1** The willful or malicious employment, to the fullest potential of any and all skateable terrain **2** The skillful and creative adaptation to one's environment through the act of skateboarding

Skateboarding is often wrongly confused as an act of vandalism when in fact it is in all essence **utilism**. Skateboarders have creatively adapted to their concrete environment, making the streets of every city and every on their domain.

In a world littered with shopping malls, industrial parks, and parking lots; few people are able to look beyond the everyday uses of their surroundings to which they conform and die by. Skateboarders have been able to employ these same objects to create something in which they live by.-- *Constructive Destruction* (A chipped bench, a blackened curb, a marked up handrailing) -- it's a social statement, always misunderstood.

Pedestrians fear, even hate skateboarders They don't understand and can't comprehend seeing someone so in control, and in tune with his/her immediate environment, the very same environment that controls and dictates life for the general public. The skateboarders has risen above these concrete. steel, and asphalt barriers, which sadly, is something that will only be celebrated in the skateboard community.

(from T V Zine # 2. Huntington Beach CA 1992 reprinted by permission from Ed Templeton)

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Ed Templeton design

Rocco Model, **The Lester Kasai**, and **The Screamer Model** were all examples of these musical trends that inspired me to do these graphics. I went to the music store and studied the top selling New Wave artists album covers for the proper graphic inspiration. If you look at the Rocco Model you'll notice that I took the lettering style right off the first Blondie album. The Bowman was definitely inspired by Devo. My motivation for graphics at the time wasn't for the money, and it wasn't to be recognized as some "art guru." I just realized that the better my graphics sold, the more money I'd make silk-screening them because at this time I was freelance for Sims.

The Christian Hosoi Model was an interesting job. All I knew was that he was 14 years old, that he was Japanese, that he was proud, and that he was a red hot skater. I came up with this very "New Wave" design. Two months later there was an epic song release called "I'm turning Japanese (I really think so)." At the time I didn't know if it was my design, the song, or his skating talents, but I was silk-screening 500 of these decks alone per week. I was screening Sims decks as "piece work" out of my garage in Santa Barbara at the time and the money was good. But the Zoning Commissioner was after me so I was forced to silk-screen at night. There is safety in the night because the Bureaucratic system shuts down at 5:00 p.m. This also enabled me to surf during the day. I had a one inch gap under my front door at the time, and when I was at home during the day, and the doorbell rang, I'd quietly look under the door. If I saw shiny shoes, the mark of the bureaucrat, I'd sneak away and pretend that nobody was home.

When I started **Brand X Skateboards** in 1982, I lost the Sims account. But the thought of being a silkscreener and an artist with absolutely

no restrictions - weal, the temptation was just too great to work for anybody else. And soon I was pumping out 500 of my own decks per week out of my garage at night.

But the industry started changing rapidly. Old businessmen in suits and ties who had never surfed or skated a day in their lives started flooding the market with cheap skateboards. This took a big chunk of our orders (today they're flooding the Pog [cardboard milk caps] market)

Anger is a very strong motivation for artists. Their product was so cheap that I knew, as a manufacturer myself, that their profit margin was very, very low. So I decided to make their lives miserable. They could only afford 3-4 colors per deck when I was facing. From So, in 1984 I came out with **The Weirdo Model** with 12 color graphics which made the old farts look really look cheap in comparison. This started a graphic tread among the cool companies that set us apart from these old guys companies. The problem was that I now had to silk-screen thousands of these 12 color Weirdoes. I had created a monster and soon I started looking like Arnold Schwartzeneger with really skinny legs and a big headache. But I showed them!

Brand-X was the first company to take the European skaters seriously. In 1985 we hired Sean Goff as our first European Pro. Sean is a true gentleman and friend whose father is an old fashioned grave digger by profession (meaning that he still uses a shovel). Sean told us some tales that would unnerve Stephen King. One night Sean and a number of English skaters were staying at the "Brand-X House" in Ventura when one of the drunken visitors decided to stab him in the stomach with a broken beer bottle at 2:00 a.m. over something very stupid and trivial. I felt like I was about to

faint every time I saw the gaping wound, but Sean was jovial all the way to ER. After his 20 stitches, we were mobbed outside the hospital by police, detectives, and the press. I felt that this episode was worth immortalizing in graphics on the **Sean Goff II Model**. But being the modest and conservative, Sean didn't care for the design so it was short-lived, but there was a lot of emotion surrounding this design.

Sarcasm is another very strong motivation for artists. In 1986 there were hundreds of pro models on the market, most of these "pros" nobody ever heard of. So, to be sarcastic, I drew the **Eddie Gein Model**. Eddie wasn't a skater. He died of old age in 1984 in an insane asylum in Pennsylvania. He was the original ghoul, grave robber, and taxidermist loosely portrayed in the movie "Psycho" [and "Texas Chainsaw Massacre"]. Eddie was beyond being a transvestite who dresses up "like" women. He used to dress up "in" women. When they caught him in the 1930's they found lampshades and furniture stretched with human skin. Boxes of fingers and sexual organs, and masks made out of real women's faces. During full moons he'd strap on his mask and breasts to dance in the moonlight. So, to be a wise guy I gave him his own "pro mode." At least skaters had heard of him. I've never received so much hate mail in my life. Years later I heard of some very popular mass murderer baseball cards that I'd like to think I inspired with the Eddie Gein Model.

Every artist is always on the lookout for the newest upcoming artistic movement or trend. As a commercial artist, my livelihood depends on it. During the 70's and 80's I've always kept abreast of the underground

...ik movement ...e a... known as ...R. Crumb... and Robert Williams and the ...n Comix crew. B...t... was als... following the ...i X Comix crew from the ...west consisting of R. K. Sloan, Jeff Gaither, XNO, and Bob X. In 19... ...so I was certain the "Underground Art" was going to be the "new trend." ...

well...we win some and lose some.

The Mark "Gator" Anthony Model ...

...what was right and wrong in the world.

...saw a beatnik cartoon show "with very good characters." Jeremy suggested ...that I watch this show. But as it turned out the "show" was MTV's Liquid

Television a[...] in the class[...] bearing tradition, I found myself[...] passive gestures of [...]ava' to make it through each of [...] live episodes. The characters were weak, but with a lot of "styl[...]ing" [...] pu[...]ed [...] [...]e models to [...] an insane [...] Andy Scott Model, Rune G[...]berg Model, [...] Perry M[...]to[...] Geoff R[...]by Model

[...] Evoked a [...] opean culture[...] [...]ns Eric [...] d[...] convincing me to [...]he essence [...] i[...]es. A [...] was a look back in a new [...]. Our [...]d act [...] of [...]e first series was a poorly [...]llow who we called [...]es. O" [...] was a [...] plate [...] ta[...]ked [...]eny into having [...] com[...]p[...] [...] e[...] cr[...] ak[...] [...] art [...] es. At [...] we'd se[...] [...]kly [...] to [...] ings [...] [...]es of the next series [...] [...] He Andy Scott Abstract Model [...] R[...] G[...] erg Abstract Model

[...] nel [...]e [...] [...] we[...] [...]e o[...] [...]d a[...] [...]ketbo[...]d g[...]phi[...] [...] [...]n [...] [...] [...] we're working on a new series for Flip.

Barrie Foster [...]e the [...]d [...] d [...]e [...] ek [...] w[...] [...] er [...]u after m[...]ng to Huntington Beach

Larry Clark on *Kids*

"Babes In The Hood," Paul Schrader Talks With Larry Clark, *Artforum, New York, May, 1995,* excerpts

Larry Clark is an artist who is famous for the gritty intimacy he made his signature in his now-classic books of photographs, *Tulsa* 1971, *Teenage Lust* 1983, *1992* 1992, and *The Perfect Childhood* 1993 He is the director of the recently released film, *Kids* 1995

Paul Schrader is filmmaker whose scripts include Martin Scorsese's *Taxi Driver,* 1976 and *Raging Bull* 1980 Schrader has also directed (as well as written) such movies as *American Gigolo,* 1980, and *Light Sleeper,* 1992.

Kids is focuses on the main character, Telly (Leo Fitzpatrick), whose single-minded quest for virgin flesh, drives the narrative of *Kids,* which tracks him and his loose network of friends through 24 hours of roving exploits up and down the island of Manhattan. When Jenny (Chloe Sevigny), one of Telly's previous conquests, discovers she is HIV positive, and Telly's the only guy she's slept with, the film's inexorable logic is cemented From here *Kids* unfolds with a race-against-the-clock urgency, as Jenny roams from haunt to haunt in a dazed quest to bring the bad news to the unsuspecting protagonist

Paul Schrader: *Let's back up how did the film come about?*

Larry Clark: I wanted to make a film. I had an idea to make a film about skateboarders I liked the culture, I liked the freedom, and I got to know a bunch of skateboarders in California and I hung with them and started photographing them. At the same time, back in New York, I met a lot of skateboarders through my connections in California My son was eight or nine years old, so I bought skateboards and we started skating. It was a good bonding thing, as they say, and I also wanted to learn how to skate so I could keep up with these skaters. I had to be able to skate good enough so I could stay in the board and have my Leica [movie camera] with me. So I started hanging out with skaters, which is pretty funny, because one thing about skating that's so seductive is there's no parents. They're totally on their own. There's no gas money, they can go anywhere they want. It took a 12-year-old

kid to figure out that the whole city is like a concrete play ground. I was fascinated by that, and I started getting these ideas.

****

PS: *The feeling you get when you watch the move is, These kids are adrift, there are no role models out there*

LC: I was gonna say something about there being a billion reasons why kids are the way they are, but I feel the main reason is bad parenting, no parental guidance. It's really that simple. And the next film I do is about how kids survive outside the family and what goes on in families

PS: *Do you think there's an element of radical chic in the interest of high-brow publications and critics in a movie like this? How would you respond to someone who says that in pursuit of the "truth," Larry Clark panders to sex and violence, and in fact he s exploiting these kids?*

LC: I would say, This is the world, this is what's going on. It was the same way when I was a kid. sex and violence. That's just the way it is when you're a kid. It's why I started making my work, to show what's really going on. And this is what's really going on.

PS: *Another criticism that will probably come up is that this sees to be some sort of racial Eden Did you make a decision to stay away from racial antagonism?*

LC: This is the way it is with this group of kids, skaters, in New York--it *is* a melting pot, it *is* multicultural, multiethnic, rich and poor If you get out of New York, across the U.S., kids who hang out have to look the same. Your girlfriend looks like you. But in New York it's different. You walk out on a Friday night, a Saturday night, you see groups of kids--Chinese kids,

Chinese girls, black girls, black guys, white guys, Puerto Ricans, all together, all having fun. There's no difference. I wanted to show that this is the way of the city--the way it is.

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PS: *I think a lot of that comes through in the movie, that sense of the burden of sexuality. In a tribe, codes of sexuality are brought to bear by the elders and the tribal patterns. Here, the youth have to try and figure it out on their own.*

LC: You said it good.

O O O O O O O O O O O

Cleon Petersen graphic

EXHIBITION CHECKLIST

The Firm Son's Art Combination board
Ray Barbee/The Firm Folk Art IV board
Keith Gruber/The Firm Marionette board
with art
Joe Gruber Rose Box board with art
various artwork for other board designs

Chris Pastras
various artwork for board designs

Cleon Petersen
Heath Kirchart board with drawings
Olson Crouched Lady board with drawings
King Kong board with drawings
Gamblers board with drawings
Sock Puppet board with drawings
Demon Lady board with drawings
Steve Berra Barbie board with drawings
various artwork for other board designs

Chris Senn
Adrenalin boards #1-4 with drawings
various artwork for other board designs

Ed Templeton
Toy Machine Programming Injection board
New Deal People board
Television Survive board
TV Cheese board with drawings
TV Mike Vallely board
Toy Machine Earth Explode board
various artwork for other board designs

Bernie Tostenson
Sims 44" Taperkick board
Sims Bradbowman board
Sims Lester Kasal board
Sims Christian Hosoi board
Sims Steve Rocco board
Brand-X Knuckle Head board
Brand-X X Con board
Brand-X Weirdo board
Brand-X Riot Stick board
Brand-X X Dream board
Brand-X Sean Goff II board
Brand-X Eddie Gein board
Flip Geoff Rowley board
Flip Rune Glifberg board
Flip Geoff Rowley Abstract board

Flip Rune Glifberg Abstract board
Flip Hepcat Normal Guy board
Flip Hepcat Abstract Guy board
Flip Hepcat Normal Girl board
Flip Hepcat Abstract Girl board
Sims Winged Oval Logo orginal artwork
Sims Winged Logo original artwork
Sims Screamer Photos original artwork
Brand-X (Triple-X) Knucklehead Logo
original artwork
Vision Gator Graphics original artwork

Jeff Tremaine
Steve Berra Turtle board
Prime Gaitor board
Prime Snake board

•skateboard titles: company for which
artist made design precedes followed by a
descriptive title
•artwork includes various sketches,
bluelines, photos, props
•all boards circa 1980-1995

Videos:
Barbarians At The Gate, 30 minutes, 1995
Etnies, *high 5*, 14 min., 1995
Four One One video magazine, *No. 11*,
    30 minutes, 1995
Sonic Skateboards, *one louder*,
    15 min.,1995
Toy Machine, *Live!*, 15 min., 1994
Toy Machine and Scumstash, *Heavy Metal*,
    30 minutes, 1995
9. Münster Monster Mastership, *World
    Cup Pros*, 30 minutes, 1990
Plan B Skateboards, *SHS: Second Hand
    Smoke*, 30 minutes, 1995

Additional:
•Cease and Desist Letters sent to designers
who stole imagery from other companies

•Magazine advertisements that subvert other
companies

Further Reading

Books

Lift and Separate: graphic design and the vernacular, ex. cat.,
    January 27-February 27, 1993, The Herb Lualin Study Center of
    Design and Typography, The Cooper Union for the Advancement
    of Science and Art, New York: The Cooper Union for the
    Advancement of Science and Art, 1993.

Magazines

Big Brother, El Segundo, CA.

Factsheet 5: Definitive Guide to the Zine Revolution, San Francisco, CA.

Four One One, video magazine, Coast Mesa, CA.

Juxtapoz, San Francisco, CA.

Thrasher, San Francisco, CA.

Transworld Skateboarding, San Diego, CA.

Warp, San Diego, CA.

Gallery 3

Gallery 3 is the Huntington Beach Art Center's unique education gallery. Exhibitions focus on artists working with the community and/or artists who work in a uniquely collaborative and/or interactive process. Exhibitions are occasionally developed from an artist-in-residence working with a group from the local community.

Mission Statement

The Huntington Beach Art Center is a community art center that provides local citizens and a regional audience with opportunities for exposure to and involvement in the visual arts. The Center presents the work of living artists working in all media and addressing a wide range of concerns. Through exhibitions and concurrent programming, the Huntington Beach Art Center serves to advance public awareness and understanding of contemporary art/ideas; and creates opportunities for local, national and international artists and the community to share in a climate of experimentation, education and expression.

The Huntington Beach Art Center is a public/private partnership with the City of Huntington Beach and the Huntington Beach Art Center Foundation, a private non-profit organization..

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Special Thanks To:
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Franklin U.D. Westbrook
Jesse Frankel
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Alien Workshop graphic

cover image by Alien Workshop